

FIGURE 1: FEATURES OF DIEGETIC AND NONDIEGETIC MUSIC IN THE OPERAS OF GIACOMO PUCCINI

Textual Markers		Musical Markers	
Diegetic	Nondiegetic	Diegetic	Nondiegetic
Poetic language	Mundane language	Well-defined form	Recitative style or through-composed
Fanciful imagery	Realistic imagery	Graceful melodic contours	Speech-like contours
Abstract topics	Practical function	Set off from surrounding music	Integrated into surrounding music

EXAMPLE 1: “AVE, SERA GENTILE,” 1ST STATEMENT, *MANON LESCAUT* (1893), ACT I, REHEARSAL 4-5

Parallel Period

Hail, gentle evening, that descends with your train of zephyrs and stars;

Edmondo A - ve, se - ra gen - ti - le, che di - scen - di col tuo cor - teo di zef - fi - ri'e di stel - le;

basic idea

Antecedent Phrase

contrasting idea

Melodic Cadence

Hail, evening dear to poets and lovers...

A - ve, ca - ra'ai po - e - ti'ed a - gli'a man - ti...

Students Ah! ah! ah! ah! ah! ah! Ai la - dri'ed ai bri - a - chi!

string.

basic idea

Consequent Phrase

contrasting idea

IAC / c#

Transition

We have cut your madrigal short!

bia - mo spez - za - to'il ma - dri - gal!

p

EXAMPLE 2: "AVE, SERA GENTILE," 2ND STATEMENT, MANON LESCAUT (1893), ACT I, REHEARSAL 5-7

Extended Parallel Period

And I thank you. Along the merry path they come in throngs, our fresh, laughing, and pretty artisan girls...

Edmondo E vi rin-gra-zio. Pel vi-al giu-li-ve ven-gono a frot-te'a frot-te fre-sche, ri-den-ti'e bel-le le nostre arti-gia-nel-le...

8

6

basic idea

contrasting idea

Antecedent Phrase?

Consequent Phrase (truncated)

**Melodic Cadence
(weakened)**

Now the avenue comes alive... I prepare a cunning, daring, and merry madrigal.

Students Or s'a-ni-ma'il vi-a-a-... Edmondo Pre-pa-ro'un ma-dri-ga-le fur-be-sco,-ardi-to'e ga-io.

8

6

basic idea

contrasting idea (truncated)

Consequent Phrase (truncated)

**correspondence
with 1st statement ends
(no cadence)**

Extension

Our artisan girls come in throngs... fresh, laughing, and pretty I prepare a cunning and merry madrigal

Ven-go-no'a frot-te'a frot-te le no-stre ar-ti-gia-nel-le... Students fre-sche, ri-den-ti'e bel-le Edmondo Pre-pa-ro'un ma-dri-ga-le fur-be-sco'e ga-io

pp

pp

pp cresc.

7

new material

new material repeated

and may all gallantry be my muse!

si-a la mu-sa mi-a... tut-ta ga-lan-te-ri-a!

poco allarg. e cres.

string.

col canto

a tempo

pp

a tempo

transition to new melody

transition repeated and expanded

new melody

IAC / f#

IAC / E

EXAMPLE 3: "QUANDO ME'N VO'," *LA BOHÈME* (1896), ACT II, REHEARSAL 21-23

A – Parallel Period

When I go along alone on the street, people stop and look...

Musetta Quan - do me'n vo'... quan-do me'n vo' so - let-ta per la via la gen-te so-sta'e mi - ra...

TEMPO DI VALZER LENTO ♩ = 104
con molta grazia ed eleganza

21 *pp*

quasi rit. *a tempo* *quasi rit.* *a tempo*

basic idea contrasting idea

Antecedent Phrase

IAC / E

and they all seek the beauty in me from head to foot...

e la bel - lez - za mi - a... tut - ta ri - cer-ca'in me... ri - cer-ca'in me da ca - po a piè...

appena allarg. *col canto* *a tempo*

basic idea contrasting idea

Consequent Phrase

PAC / E

B – Parallel Double Period

And then I savor the subtle desire that breathes from eyes that know how to appreciate the hidden beauty of my obvious charms.

ed as - sa - po-ro'al-lor la bra-mo - sia sot-tìl... che da gl'oc - chi tra-spi-ra e dai pa - le - si vez-zi'in-ten-der sa... al-le'oc - cul - te bel-tà.

p ritenendo *a tempo* *molto rall.* *stent.* *rit.* *a tempo* *poco rall.*

basic idea contrasting idea basic idea contrasting idea

Antecedent Phrase Consequent Phrase

Parallel Period

HC / A

HC / A
(tonicized)

EXAMPLE 3 (CONT.): "QUANDO ME'N VO'," *LA BOHÈME* (1896), ACT II, REHEARSAL 21-23

B – Parallel Double Period (cont.)

Thus the flow of desire surrounds me, makes me happy!

Co-sì l'ef-flu-vio del de-si-o tut-ta m'a-gi-ra fe-li-ce mi fa... fe-li-ce mi fa!...

basic idea (circled) contrasting idea basic idea contrasting idea

Antecedent Phrase Consequent Phrase

Contrasting Period

HC / A IAC / A

A' – Parallel Period

And you who knows, who remembers and pines... You shy away from me?

E tu che sa-i che me-mo-ri'e ti strug-gi... da me tan-to ri-fug-gi?... So

basic idea contrasting idea

Antecedent Phrase

IAC / E

I know well that you don't wish to confess your suffering, but you feel like you're dying!

ben: le ango-scie tue non le vuoi dir... non le vuoi dir, so ben... ma ti sen-ti mo-ri-r!

basic idea contrasting idea

Consequent Phrase

PAC / E

EXAMPLE 4: "L'ALBA VINDICE APPAR," *TOSCA* (1900), ACT II, REHEARSAL 43

Sentence

me! pie - tà! ta - ci! non l'a-scol - ta - te! Pie -

Del sof - fer - to mar-tir me ve - drai qui gio-ir... il tuo cor tre - ma, o Scar - pia, car - ne - fi - ce!

You'll see me rejoice here at the torture I've suffered... Your heart trembles, oh Scarpia, executioner!

Scarpia Bra - veg - gia, ur - la! T'affret-ta a pa - le - sar-mi'l fon - do del-l'al-ma ri - a! Va! Mo-ri -

Swagger! Shout! Hasten to reveal the depths of your guilty soul to me!

basic idea presentation basic idea repeated continuation and cadence transition

IAC

Sentence (obscured)

me! pie - tà! ta - ci! non l'a-scol - ta - te! Pie -

Del sof - fer - to mar-tir me ve - drai qui gio-ir... il tuo cor tre - ma, o Scar - pia, car - ne - fi - ce!

You'll see me rejoice here at the torture I've suffered... Your heart trembles, oh Scarpia, executioner!

Scarpia Bra - veg - gia, ur - la! T'affret-ta a pa - le - sar-mi'l fon - do del-l'al-ma ri - a! Va! Mo-ri -

Swagger! Shout! Hasten to reveal the depths of your guilty soul to me!

basic idea presentation basic idea repeated continuation and cadence transition

IAC

EXAMPLE 4 (CONT.): "L'ALBA VINDICE APPAR," *TOSCA* (1900), ACT II, REHEARSAL 43

Codetta & Transition

tà!... Pie - tà! pie - tà di me! Ma - rio... con te... No, no!

Car - ne-fi-ce! Car - ne-fi-ce!

bon - do, il ca - pe - stro t'a - spet - ta! Va, va! Por-ta-te-me-lo - via! Va mo-ri - bon - do! Va, va!

Go, dying man, the noose awaits you! Take him away!

Codetta Transition

PC PC PC

Nondiegetic Music

Ah!... Ma - rio! Ma - rio! con te, con te!

Voi no! Not you!

LARGO

piu forza

44

poco tratt.

incominciando ad affrettare un poco

PIU MOSSO